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Saint Mary's Chant Book

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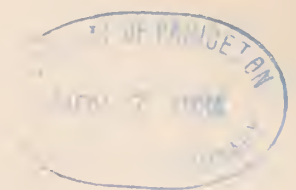
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1547

To the Reverend Augustus Chisold
Etc Etc

In grateful remembrance of
his munificent Services to the Church
of St Mary, Stoke Newington, from,
The Editor of this Book.

3/6/81

J. J. J.



PUBLISHED UNDER THE SANCTION OF
THE REVEREND THOMAS JACKSON, M.A.,
PREBENDARY OF ST. PAUL'S, AND RECTOR,
AND BY HIM AUTHORISED FOR USE IN THE PARISH CHURCH, STOKE NEWINGTON.

THE
✓✓
SAINT MARY'S
CHANT-BOOK

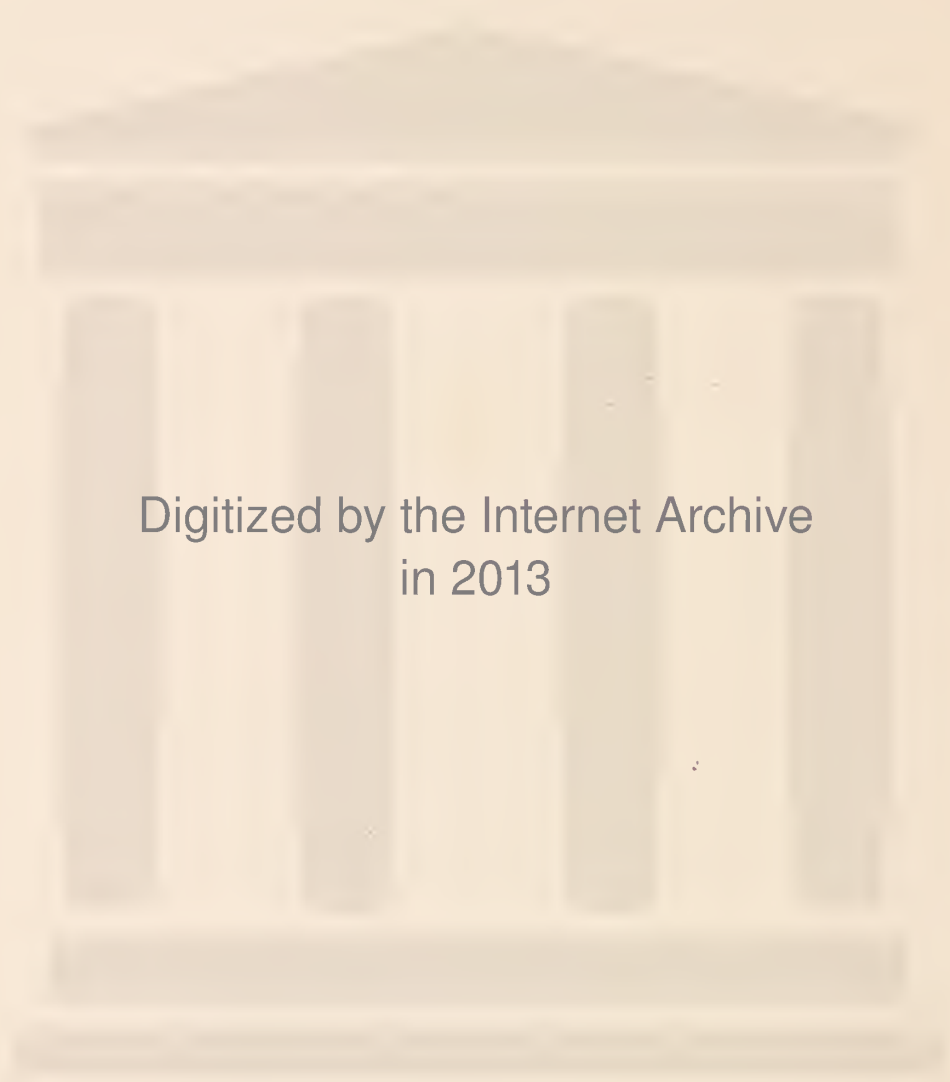
A Collection of Anglican Chants

BY ANCIENT AND MODERN COMPOSERS

COMPILED, ARRANGED, AND EDITED FOR

The Choir of St. Mary's, Stoke Newington.

LONDON: NOVELLO, EWER & CO.,
1, BERNERS' STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)



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IF distinguished services in a noble cause have any claim on public gratitude, I know not to whom I could more fitly inscribe this volume than to one by whose rare devotion the Choral Service at St. Mary's has attained its present high standard of usefulness and efficiency.

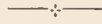
But it is in grateful remembrance of some of the happiest years of my life, as first Director of the Choir, that I dedicate this book to

MR. JAMES MATTHEWS,

CHOIRMASTER AND DIRECTOR OF THE CHOIR AT THE CHURCH OF ST. MARY.

STOKE NEWINGTON

NOTICE.



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PREFACE.

THE Book of Chants to the Daily Psalms, as sung at St. Mary's, has, with very few alterations, been regularly used since the year 1868.

Since that book was compiled, marvellous changes have taken place in the public taste in connection with Church Music, and, as a natural consequence, the Anglican Chant has been multiplied in such richness and variety that, at the request of the Choirmaster, the Editor has felt justified in supplementing his earlier efforts by a selection from the many beautiful compositions which have been placed at his disposal.

The Editor desires it may be understood that he lays no claim to the practised skill of a professional musician in the compilation and arrangement of this unpretending volume. Such a work would not have been commenced by him, and assuredly could never have been completed, without the generous assistance of the eminent musicians whose sterling compositions enrich its pages.

Amongst those who have given permission to use their respective copyrights, and for those written expressly for this work, his grateful thanks are especially due

To Dr. Stainer, M.A., for several beautiful Chants, and for his warm interest in the Editor's work.

To Sir George J. Elvey, Mus. Doc., for several original Chants.

To Mrs. Elvey, for three beautiful Chants by her late husband, Dr. Stephen Elvey.

To the late Sir John Goss, for several Chants, as well as for his courtesy to the Editor on repeated occasions.

To Professor G. A. Macfarren, Mus. Doc., for his sterling compositions.

To Dr. E. G. Monk and Professor the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., for their kind permission to make selections from their published works.

To the late Mr. Henry Smart, for Chants composed by him.

To Messrs. Novello, Ewer and Co., for their special permission to use several Chants of which they possess the copyright.

To Mr. E. J. Hopkins, for Chants Nos. 119, 184.
 To Dr. J. L. Hopkins, for No. 159.
 To Mr. B. St. J. B. Joule, for Nos. 155, 175.
 To Mr. James Turle, for the large collection of Chants which bear his name.
 To Mr. Joseph Barnby, for Nos. 21, 131.
 To Dr. J. F. Bridge, for No. 296.
 To Messrs. Metzler, for Chants by the late Dr. Rimbault.
 To Mr. Fountain Meen, for No. 283.
 To the Rev. J. Troutbeck, M.A., for No. 26.
 To the late Dr. S. S. Wesley, for No. 77.
 To Dr. P. Armes, for Nos. 102, 336.
 To Professor W. H. Monk, for No. 4.
 To Dr. Garrett, for No. 78.
 To Mr. John Foster, for Nos. 25, 61.
 To Professor Sir H. S. Oakeley, for Nos. 113, 151.
 To the Rev. F. A. J. Hervey, for No. 207.
 To Messrs. R. Mills and Sons, for Chants by the late Dr. Crotch.
 To Messrs. J. Masters and Co., for two Chants by the late W. Dyce.
 To Mrs. Havergal, for Chants by her late husband, the Rev. W. H. Havergal.
 To his friend, Arthur Henry Brown, his special gratitude is due for the large number of beautiful Chants, including the setting to the *Quicunque vult*, kindly composed by him expressly for this Collection.

And lastly, the Editor desires to acknowledge the personal courtesy of the Organist of St. Mary's, Mr. Henry T. Pringuer, as well as Mr. James Matthews, and Mr. Charles T. Johnson, of the Choir; the former for his careful revision of the proof-sheets for the press, besides much valuable assistance, and the latter for their important contributions no less than for their unwearied efforts to make his book the most perfect of its kind in existence. The Church that possesses the services of such men may well be envied, for they are rare.

The Editor has devoted earnest and especial care in the selection of those compositions which appeared devotional in expression, rich in vocal arrangement, and strictly ecclesiastical in character. As before, so now, the Collection consists of about an equal proportion of Single and Double Chants, and among them will be found a large number which are either original or now for the first time printed. The *Venite* has a change of Chant for every day in the month, and is set respectively in a key to insure easy transition to the Psalm which it precedes; whilst the Chants to the other Canticles have been considerably augmented. Very few Double Chants are adapted (the Editor regrets there

should be any) to Psalms with an uneven number of verses. While unable to approve the indiscriminate use of Double Chants in the way so generally adopted, they are retained in one or two instances in deference to associations which he was unable to disregard.

Less than twenty years ago the introduction of the Choral Service was regarded with disfavour by the great mass of the people, and it was everywhere encountered by popular prejudice, yet the elevated tone of public worship has triumphantly attested its success in imparting beauty and devotion where everything was meanness and neglect. And if at the Parish Church the foresight and sagacity of the Rector were somewhat in advance of his time, the public mind has long since re-echoed the gratitude of an intelligent congregation for the Services which resound within its walls.

STOKE NEWINGTON,

ADVENT, A.D. 1880.

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AND

NOTICES OF COMPOSERS.

* *The same Chant in different keys.*

NAME OF COMPOSER.	SINGLE.	DOUBLE.
ALCOCK, JOHN, Mus. Doc., Oxon., Organist of Lichfield Cathedral. Born, 1715; died, 1806.	A7, 300	
ALDRICH, Rev. HENRY, D.D., Dean of Christ Church Cathedral, Oxford. Born, 1647; died, 1710.	*A, 118 *A7, 251 F, 339	
ALLEN, W., London	B7, 37	
ARMES, PHILIP, Mus. Doc., Oxon., Organist of Durham Cathedral.	A7, 102 E, 336	
ATTWOOD, THOMAS. Born, 1767. Organist of St. Paul's Cathedral, 1795. Pupil of Mozart. Succeeded Dr. Dupuis as Composer to the Chapel Royal. Mendelssohn was the guest of Attwood at Norwood during his visit to England in 1832. Died, 1838, and was buried under the organ at St. Paul's Cathedral.	... ..	E, 48
AYLWARD, THEODORE, Mus. Doc., Organist of Windsor. Died, 1801.	D, 32, 98, 278	
BARNBY, JOSEPH, Precentor of Eton College	E, 131, 191, 277, 281 F, 21, 110	
BARROW, ISAAC, Gentleman of the Chapel Royal. Died, 1789.	*E, 43 *E7, 221	
BARRY, C. A., Sydenham	F, 299	
BATES, GEORGE, Organist of Ripon Cathedral ... ..	... ..	G, 319
BATTISHILL, JONATHAN, Organist of Christ Church, Newgate Street, London. Born, 1738; died, 1801.	A, 200 D, 74, 135 G, 313	A m, 24, 116, 229
BAYLEY ... ..	... ..	E7, 101, 127, 243
BEETHOVEN, L. V. Born, 1772; died, 1827 ... ..	... ..	C m, 209, 232
BLOW, JOHN, Mus. Doc., Organist of Westminster Abbey, 1669, and Master of Henry Purcell, in whose favour he resigned in 1680. Born, 1648; died, 1708.	E, 45, 237 E m, 44, 80, 236, 280	
BOYCE, WILLIAM, Mus. Doc., Organist of the Chapel Royal. Born, 1710; died, 1779.	... ..	F, 297
BRIDGE, J. F., Mus. Doc., Oxon., Organist of Westminster Abbey.	A, 296

NAME OF COMPOSER.	SINGLE.	DOUBLE.
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BYRDE, WILLIAM, Organist of Lincoln Cathedral, afterwards Gentleman of the Chapel Royal. Pupil of Tallis. Born, 1538; died, 1623.	G, 7, 76	
CAMIDGE, JOHN, Mus. Doc., Organist of York Minster. Died, 1859.	A, 89, 192 A \flat , 270	
CAMIDGE, MATTHEW, Organist of York Minster. Born, 1764; died, 1844.	... ..	*E, 171 *E \flat , 181 E m, 84, 187
CHARD, WILLIAM, Mus. Doc., Organist of Winchester Cathedral. Born, 1765; died, 1849.	... ..	A, 287
CHARLESWORTH, J., Hereford	F, 305	
COOKE, ROBERT, Organist of Westminster Abbey. Died, 1814.	... ..	G, 288 G, 289
COOPER, GEORGE. Born, 1820. Pupil of Attwood, for whom, when only 11 years of age, in Mendelssohn's presence, he took the Service at St. Paul's at one of the Festivals of the Sons of the Clergy. Assistant Organist of St. Paul's at Attwood's death. In 1843 he succeeded his father at St. Sepulchre's, and was Organist of the Chapel Royal. Died, 1876.	... ..	G, 90, 121
COOPER, J. T., Organist of Christ Church, Newgate Street. Died, 1878.	A m, 17, 146	
CORFE, JOSEPH, Organist of Salisbury Cathedral. Born, 1740; died, 1820.	G, 307	
CORFE, A. T., son of the preceding, and Organist of Salisbury Cathedral. Born, 1773.	F, 335	
CROFT, WILLIAM, Mus. Doc., Oxon. Pupil of Dr. Blow. Organist of Westminster Abbey. Born, 1677; died, 1727.	B m, 69, 136	

NAME OF COMPOSER.	SINGLE.	DOUBLE.
CROTCH, WILLIAM, Mus. Doc., Oxon. Born, 1775. Professor of Music at Oxford University, and Principal of the Royal Academy of Music, London. Died, 1847.	A, 18, 189 A m, 190, 206, 275 A ^b , 100 B, 86 *D, 72, 211, 259 *E ^b , 40 G, 52, 226 G, 340	G, 290 G, 317
DEARLE, EDWARD, Mus. Doc., Organist at Newark ...	... ..	G, 293
DUPUIS, THOMAS SAUNDERS, Mus. Doc. Succeeded Dr. Boyce as Organist and Composer to the Chapel Royal. Born, 1773; died, 1796.	G, 314	D ^b , 94 E, 87
DYCE, WILLIAM, London, R.A. Editor of "Gregorian and other Chants."	E ^b , 125, 194, 223 F, 36, 166	
ELVEY, SIR GEORGE J., Mus. Doc., Oxon. Born, 1816. Succeeded Skeats as Organist of St. George's Chapel, Windsor, 1835.	B ^b , 111 C, 115, 257 C, 153, 261 D, 315	G, 201 A, 35, 248, 258
ELVEY, STEPHEN, Mus. Doc. Brother of the preceding. Born, 1805. Organist of New College, Oxford. Died, 1860.	A, 329 B ^b , 63	E, 134, 205 F, 23
FARRANT, RICHARD. Born, 1530. Gentleman of the Chapel Royal during the reigns of Edward VI., Mary, and Elizabeth; Organist of St. George's Chapel, Windsor, 1564. Died, 1580.	F, 306	
FELTON, Rev. WILLIAM, Mus. Bac. Custos of the Vicars Choral of Hereford Cathedral. Died, 1769.	*E, 132 *E ^b , 57, 106	
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FLINTOFT, Rev. L. Composer of the beautiful Chant founded upon a tune in "Playford's Psalter," 1671. Died, 1780.	G m, 53, 56, 241
FOSTER, JOHN. Gentleman of the Chapel Royal, and Vicar Choral of Westminster Abbey.	E, 61, 117	E, 25, 88
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NAME OF COMPOSER.	SINGLE.	DOUBLE.
GIBBONS, Dr. C., Organist of the Chapel Royal and Westminster Abbey. Died, 1676.	G, 99, 235	
GOLDWIN, JOHN, Organist of St. George's Chapel, Windsor. Died, 1819.	G m, 39, 176	
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GOODSON, RICHARD, Mus. Bac., Organist of Christ Church Cathedral, Oxford, and Professor of Music at the University, 1682. Died, 1717.	B, 130	
Goss, Sir JOHN, Mus. Doc. Born at Fareham, 1800. Succeeded Attwood as Organist of St. Paul's Cathedral in 1838. Resigned in 1872. Appointed Composer to the Chapel Royal in 1856. Died, 1880.	*A, 133, 147 *A ^b , 5 A, 158 *A, 62 *A ^b , 107 D, 34 E, 85, 239	E, 149, 178 F, 167 G, 316
GREENE, MAURICE, Mus. Doc., Organist of St. Paul's Cathedral in succession to Dr. Croft. Born, 1696; died, 1755.	G, 55	
HANDEL, GEORGE FREDERIC. Born, 1685; died, 1759	G, 292
HARRIS, J. T., Organist of Manchester Cathedral. Born, 1799; died, 1869.	E, 46
HAVERGAL, Rev. W. H., M.A., Honorary Canon of Worcester Cathedral. Devoted an earnest and valuable life to the cause of Church music. Died, 1870.	B ^b , 11 *E, 213 *E ^b , 144	A, 282 E ^b , 64, 105
HAYES, PHILIP, Mus. Doc., Oxon., Organist of Magdalen College, Oxford. Born, 1739; died, 1797.	F, 49	
HAYES, WILLIAM, Mus. Doc., Oxon., Organist of Christ Church Cathedral, Oxford. Born, 1707; died, 1777.	E, 327	F, 321
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NAME OF COMPOSER.	SINGLE.	DOUBLE.
JACOBS, REV. WILLIAM, M.A., Chaplain of New College, Oxford.	B?, 169
JOULE, B. ST. J. B., Hon. Organist St. Peter's Church, Manchester.	E, 328 F, 333	G, 155 G, 175
KELWAY, T., Organist of St. Martin's-in-the-Fields, London. Died, 1750.	D, 29, 75 G, 308 G m, 6	
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MORNINGTON, Earl of, an accomplished Musician and Composer of some beautiful Glees. Died, 1781.	*D, 114 *D?, 265

NAME OF COMPOSER.	SINGLE.	DOUBLE.
NARES, JAMES, Mus. Doc. Born, 1715. Organist of York Minster. Succeeded Travers at the Chapel Royal, 1758. Died, 1783.	A, 30, 60	A m, 231
OAKELEY, Sir HERBERT STANLEY, M.A., Mus. Doc., Professor of Music at Edinburgh.	*D, 151 *E, 173	G, 113
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PURCELL, HENRY, born in London, 1658. Organist of Westminster Abbey, 1680, and of the Chapel Royal, 1682. Died, 1695, and was buried in Westminster Abbey. The name of Henry Purcell will ever be held in reverence by all sterling musicians.	A, 298	*F m, 129 *G m, 225
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RANDALL, JOHN, Mus. Doc., Professor of Music at Cambridge University. Died, 1755.	E?, 58
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RUSSELL, WILLIAM, Mus. Bac., Organist of the Foundling Hospital, London. Born, 1777; died, 1873.	F, 112, 256	G, 150
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NAME OF COMPOSER.	SINGLE.	DOUBLE.
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TURTON, Right Rev. THOMAS, Bishop of Ely. Born, 1780; died, 1864.	A, 170	
WEBBE, SAMUEL, a celebrated writer of English Glees. Died, 1817.	A, 177 E, 197	
WELDON, JOHN, succeeded Dr. Blow as Organist to the Chapel Royal, 1708. Died, 1736.	G m, 162	
WESLEY, SAMUEL, the greatest Organ-player of his time. Celebrated for his wonderful powers as an extemporaneous performer. Born, 1766; died, 1815.	F, 330	G, 320
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FIRST DAY.

MORNING PRAYER.

1. *VENITE.* Rev. W. Tucker.

2. *PSALM 1.* Dr. E. G. Monk.

3. *PSALMS 2, 3.* Sir J. L. Rogers.

4. *PSALM 4.* Prof. W. H. Monk.

5. *PSALM 5.* Sir John Goss.

FIRST DAY.

EVENING PRAYER.

6. *PSALM 6.* T. Kelway.

7. *PSALM 7.* W. Byrde.

8. *PSALM 8 v. 1, 2.* P. Humphreys.

9. *Verses 3 to 5.* Humphreys. (Arr^d by Joule.)

10. *Verses 6 to end.* Humphreys. (Arr^d by Havergal.)

SECOND DAY.

MORNING PRAYER.

11. *VENITE.* Rev. W. H. Havergal.

12. *PSALM 9 v. 1 to 12.* W. Patten.

13. *Verses 13 to end.* Dr. Stainer.

14. *PSALM 10.* Sir J. L. Rogers.

15. *PSALM 11.* Prof. G. A. Macfarren.

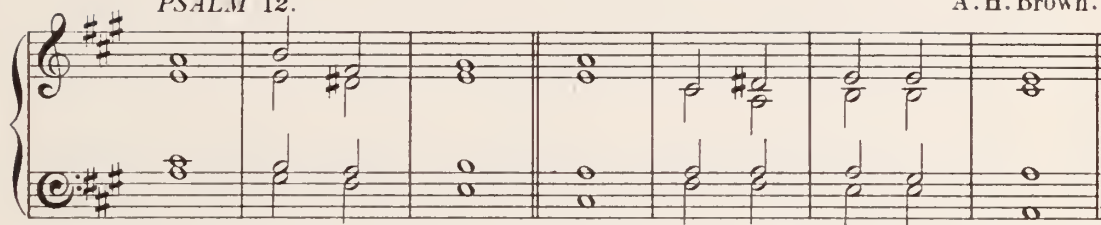
SECOND DAY.

EVENING PRAYER.

PSALM 12.

A. H. Brown.

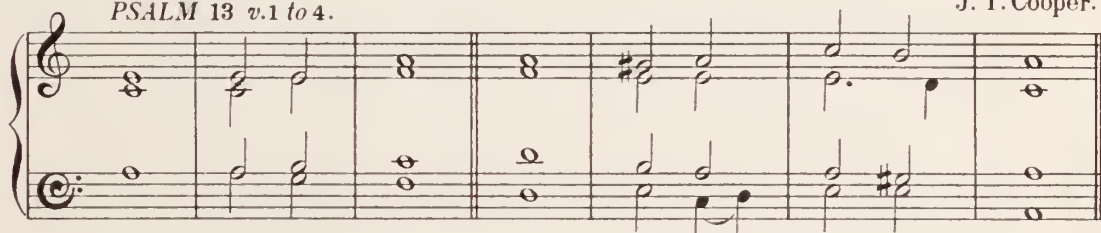
16.



PSALM 13 v.1 to 4.

J. T. Cooper.

17.



Verses 5 to end.

Dr. Crotch.

18.



PSALM 14.

Prof. G. A. Macfarren.

19.



THIRD DAY.

MORNING PRAYER.

20. *VENITE.* Prof. G. A. Macfarren.

21. *PSALM 15.* J. Barnby.

22. *PSALM 16.* Henry Smart.

23. *PSALM 17.* Dr. S. Elvey.

THIRD DAY.

EVENING PRAYER.

J. Battishill.

PSALM 18 v.1 to 16.

24.

John Foster.

Verses 17 to 30.

25.

Rev. J. Troutbeck.

Verses 31 to end.

26.

FOURTH DAY.

MORNING PRAYER.

27. *VENITE.* W. Lee.



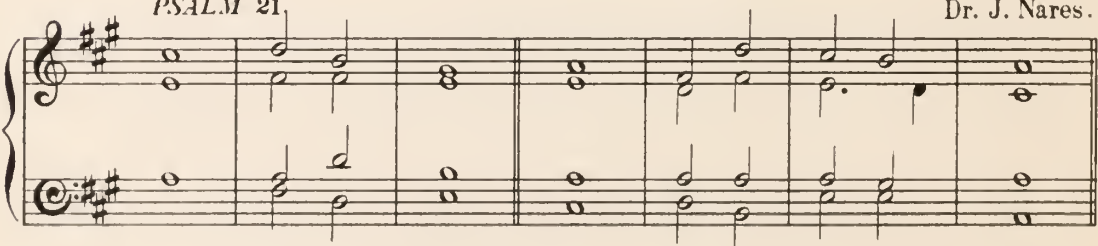
28. *PSALM 19.* Prof. G. A. Macfarren.



29. *PSALM 20.* T. Kelway.




30. *PSALM 21.* Dr. J. Nares.



FOURTH DAY.

EVENING PRAYER.

31. *PSALM 22. v. 1 to 22.* W. Morley B.Mus.



32. *Verses 23. to end.* Dr. T. Aylward.




33. *PSALM 23.* Sir J.L. Rogers.



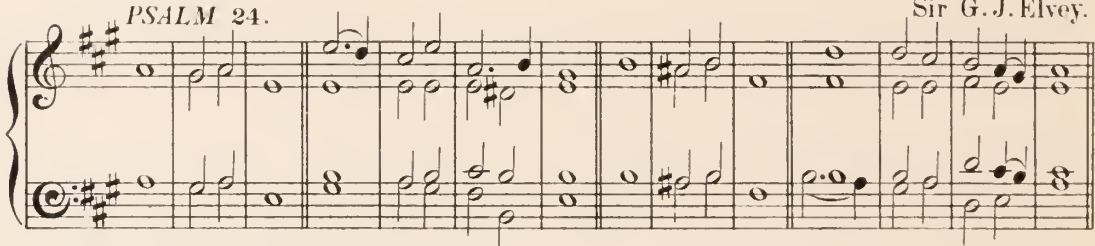
FIFTH DAY.

MORNING PRAYER.

34. *VENITE.* Sir John Goss.



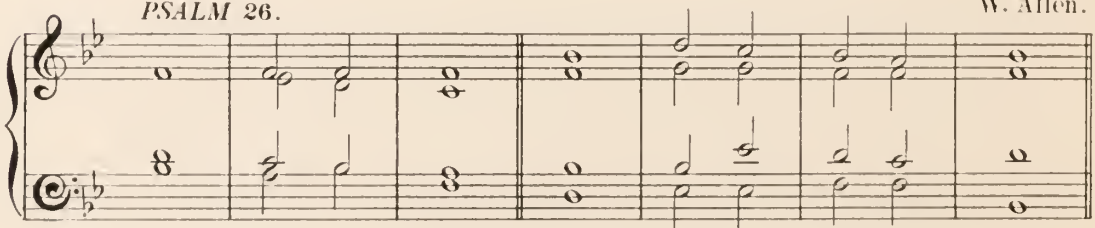
35. *PSALM 24.* Sir G. J. Elvey.



36. *PSALM 25.* W. Dyce. R.A.



37. *PSALM 26.* W. Allen.



FIFTH DAY.

EVENING PRAYER.

38. *PSALM 27.* C. J. Whittington.

39. *PSALM 28 v. 1 to 6.* J. Goldwin.

40. *Verses 7 to end.* Dr. W. Crotch.

41. *PSALM 29.* Dr. W. Turner.

SIXTH DAY.

MORNING PRAYER.

42. *VENITE.* Prof. G. A. Macfarren.

43. *PSALM 30.* I. Barrow.


44. *PSALM 31 v.1 to 22.* Dr. J. Blow.

45. *Verses 23 to end.* Dr. J. Blow.


SIXTH DAY.

EVENING PRAYER.

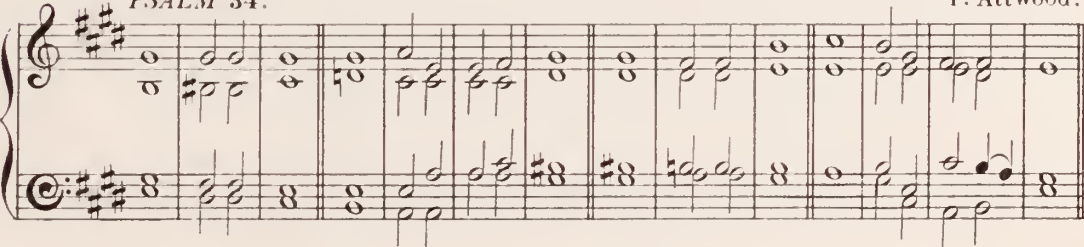
46. *PSALM 32.* J. T. Harris.



47. *PSALM 33.* Dr. E. G. Monk.



48. *PSALM 34.* T. Attwood.



SEVENTH DAY.

MORNING PRAYER.

49.

VENITE.

Dr. P. Hayes.

50.

PSALM 35 v. 1 to 16.

J. Turle.

51.

Verses 17 to end.

J. Turle.

52.

PSALM 36.

Dr. W. Crotch.

SEVENTH DAY.

EVENING PRAYER.

53. *PSALM 37 v.1 to 34.* Rev. L. Flintoft.

54. *Verses 35 to end.* Rev. Sir F.A. Gore Ouseley.

EIGHTH DAY.

MORNING PRAYER.

55. *VENITE.* Dr. M. Greene.

56. *PSALM 38.* Rev. L. Flintoft.

57. *PSALM 39.* Rev. W. Felton.

58. *PSALM 40 v. 1 to 14.* Randall.

59. *Verses 15 to 21.* Dr. Stainer.

Gloria to N^o 58.

EIGHTH DAY.
EVENING PRAYER.

PSALM 41.

Dr. J. Nares.

60.



PSALM 42.

John Foster.

61.



PSALM 43.

Sir John Goss.

62.



NINTH DAY.

MORNING PRAYER.

63.

VENITE.

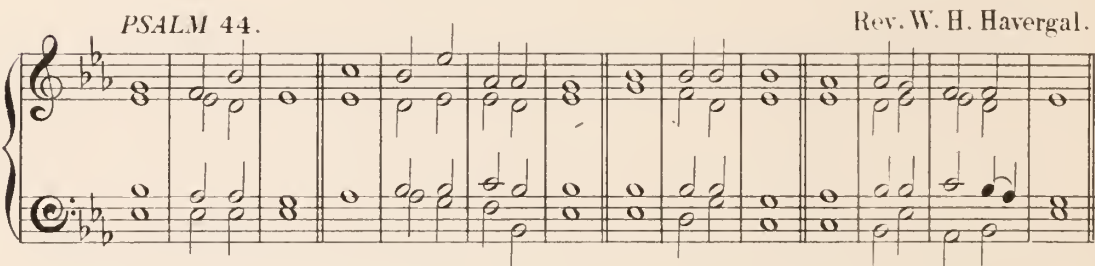
Dr. S. Elvey.



64.

PSALM 44.

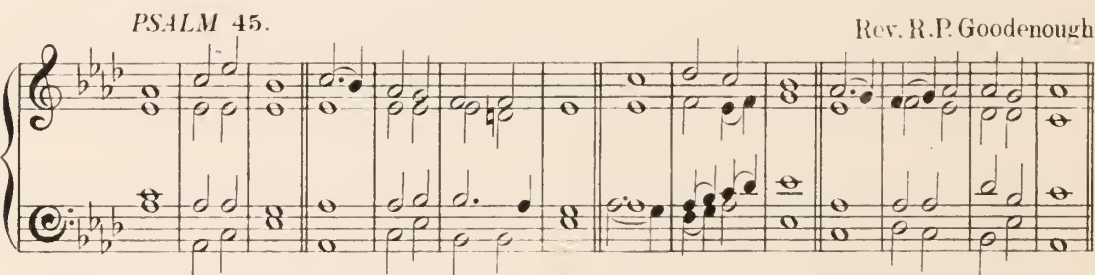
Rev. W. H. Havergal.



65.

PSALM 45.

Rev. R.P. Goodenough.



66.

PSALM 46.

Prof. W. H. Monk.



NINTH DAY.

EVENING PRAYER.

67. *PSALM 47.* W. Hine.



68. *PSALM 48.* Rev. Sir F. A. Gore Ouseley.



69. *PSALM 49.* Dr. W. Croft.



TENTH DAY.

MORNING PRAYER.

70. *VENITE.* A. H. Brown.

71. *PSALM 50 v. 1 to 15.* Dr. E. G. Monk.

72. *Verses 16 to end.* Dr. W. Crotch.

73. *PSALM 51.* Dr. Stainer.

74. *PSALM 52.* J. Battishill.

TENTH DAY.

EVENING PRAYER.

75. *PSALM 53.* T. Kelway.

76. *PSALM 54.* W. Byrde.

77. *PSALM 55 v. 1 to 16.* Dr. S. S. Wesley.

78. *Verses 17 to end.* Dr. Garrett.

ELEVENTH DAY.

MORNING PRAYER.

79.

VENITE.

Rev. Sir F. A. Gore Ouseley.

Musical score for 'VENITE.' by Rev. Sir F. A. Gore Ouseley. The score is in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is simple, using half and quarter notes. The bass line provides a steady accompaniment with half and quarter notes.

80.

PSALM 56.

Dr. J. Blow.

Musical score for 'PSALM 56.' by Dr. J. Blow. The score is in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody features some chromaticism, with a half note G in the treble staff moving to a half note F# in the next measure. The bass line is composed of half and quarter notes.

81.

PSALMS 57. 58.

Henry Smart.

Musical score for 'PSALMS 57. 58.' by Henry Smart. The score is in D major (two sharps) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is more complex than the previous pieces, featuring eighth and sixteenth notes. The bass line is also more active, with many eighth and sixteenth notes.

ELEVENTH DAY.

EVENING PRAYER.

82. *PSALM 59 v. 1 to 15.* T. Purcell.

83. *Verses 16 to end.* T. Purcell.

84. *PSALM 60.* M. Camidge.

85. *PSALM 61.* Sir John Goss.

TWELFTH DAY.

MORNING PRAYER.

86. *VENITE.* Dr. W. Crotch.

87. *PSALM 62.* Dr. T. S. Dupuis.

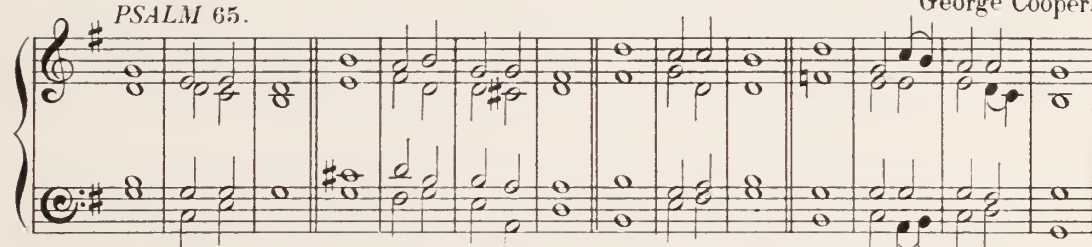
88. *PSALM 63.* John Foster.

89. *PSALM 64.* Dr. J. Camidge.

TWELFTH DAY.

EVENING PRAYER.

90. *PSALM 65.* George Cooper.



91. *PSALM 66.* J. Turle.



92. *PSALM 67.* Sir J. L. Rogers.



THIRTEENTH DAY.

MORNING PRAYER.

93. *VENITE.* Dr. E. G. Monk.

94. *PSALM 68 v.1 to 10.* Dr. T. S. Dupuis.

95. *Verses 11 to 20.* Sir J. L. Rogers.

96. *Verses 21 to end.* E. J. Hopkins.

THIRTEENTH DAY.

EVENING PRAYER.

97. *PSALM 69 v.1 to 30.* W. Morley. B. Mus.

98. *Verses 31 to end.* Dr. T. Aylward.

99. *PSALM 70.* Dr. C. Gibbons.

FOURTEENTH DAY.

MORNING PRAYER.

100. *VENITE.* Dr. W. Crotch.

101. *PSALM 71.* Bayley.

102. *PSALM 72 v. 1 to 11.* Dr. P. Armes.

103. *Verses 12 to 16.* Rev. Sir F. A. Gore Ouseley.

104. *Verses 17 to end.* Dr. P. Armes.

FOURTEENTH DAY.

EVENING PRAYER.

105. *PSALM 73.* *Rev. W. H. Havergal.*

106. *PSALM 74 v. 1 to 12.* *Rev. W. Felton.*

107. *Verses 13 to 18.* *Sir John Goss.*

108. *Verses 19 to end.* *Rev. W. Felton.*

FIFTEENTH DAY.

MORNING PRAYER.

109. *VENITE.* Prof. G. A. Macfarren.

Handwritten 'X' mark to the left of the staff.

110. *PSALM 75.* J. Barnby.

Handwritten 'X' mark to the left of the staff.

111. *PSALM 76.* Sir G. Elvey.

Handwritten 'X' mark to the left of the staff.

112. *PSALM 77.* W. Russell.

Handwritten 'X' mark to the left of the staff.

FIFTEENTH DAY.

EVENING PRAYER.

Quadruple Chant.

PSALM 78 v. 1 to 32 and 53 to end.

Sir H.S. Oakeley.

113.

*) Verse 73 commences here.

Verses 33 to 52.

Earl of Mornington.

114.

Return to Oakeley at v. 53.

SIXTEENTH DAY.

MORNING PRAYER.

115. *VENITE.* Sir G. Elvey.

116. *PSALM 79.* J. Battishill.

117. *PSALM 80.* John Foster.

118. *PSALM 81 v. 1 to 11.* Dr. H. Aldrich.

119. *Verses 12 to end.* F. J. Hopkins.

SIXTEENTH DAY.

EVENING PRAYER.

120. *PSALM 82.* Rev. Sir F. A. Gore Ouseley.

121. *PSALM 83.* George Cooper.

122. *PSALM 84.* Dr. Stainer.

123. *PSALM 85.* D. Purcell.

SEVENTEENTH DAY.

MORNING PRAYER.

124. *VENITE.* T. Kempton.

125. *PSALM 86.* W. Dyce, R.A.

126. *PSALM 87.* D. Purcell.

127. *PSALM 88.* Bayley.

SEVENTEENTH DAY.

EVENING PRAYER.

PSALM 89 v. 1 to 36.

J. Turle.

128.

Adapted from Henry Purcell
by J. Turle.

Verses 37 to 50

129.

Gloria to N^o 128.

EIGHTEENTH DAY.

MORNING PRAYER.

130. *VENITE.* R. Goodson.

131. *PSALM 90.* J. Barnby.

132. *PSALM 91 v. 1 to 8.* Rev. W. Felton.

133. *Verses 9 to end.* Sir John Goss.

134. *PSALM 92.* Dr. S. Elvey.

EIGHTEENTH DAY.

EVENING PRAYER.

135. *PSALM 93.* J. Battishill.

136. *PSALM 94 v. 1 to 21.* Dr. W. Croft.

137. *Verses 22 to end.* J. Battishill.

NINETEENTH DAY.

MORNING PRAYER.

138. *PSALM 95.* Tallis.

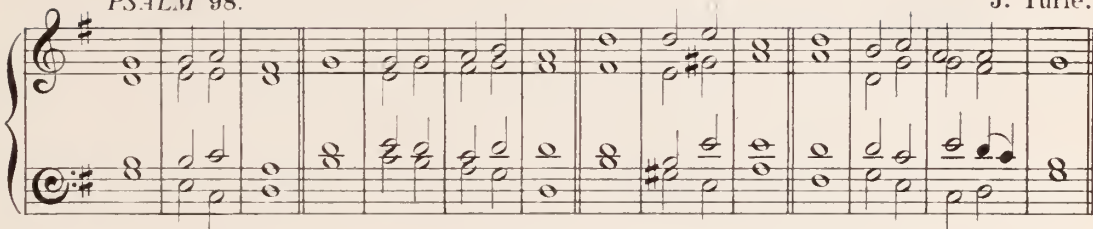
139. *PSALM 96.* G. Woodward.

140. *PSALM 97.* Dr. E. F. Rimbault.

NINETEENTH DAY.

—
EVENING PRAYER.

141. *PSALM 98.* J. Turle.



142. *PSALM 99.* A. H. Brown.



143. *PSALM 100.* J. Turle.



144. *PSALM 101.* Rev. W. H. Havergal.



TWENTIETH DAY.

MORNING PRAYER.

145. *VENITE.* Tallis.

146. *PSALM 102 v. 1 to 11.* J. T. Cooper.

147. *Verses 12 to 22.* Sir John Goss.

148. *Verses 23 to end.* Prof. G. A. Macfarren.

149. *PSALM 103.* Sir John Goss.

TWENTIETH DAY.

EVENING PRAYER.

150. *PSALM 104 v. 1 to 26.* W. Russell.


151. *Verses 27 to 30.* Sir H. S. Oakley.

152. *Verses 31 to end.* P. Fussell.

TWENTY-FIRST DAY.

MORNING PRAYER.

153. *VENITE.* Sir G. Elvey.




154. *PSALM 105.* Sir J. L. Rogers.



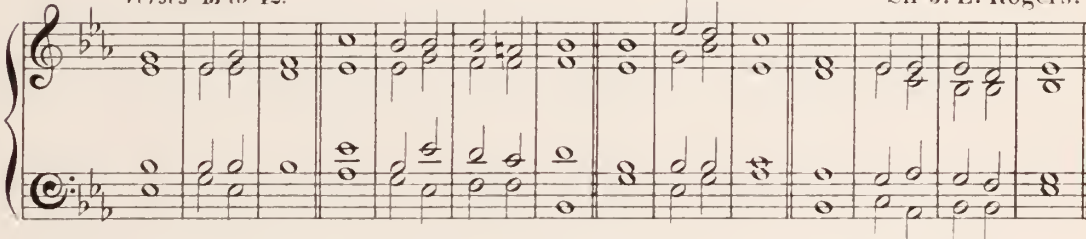
TWENTY-FIRST DAY.

EVENING PRAYER.

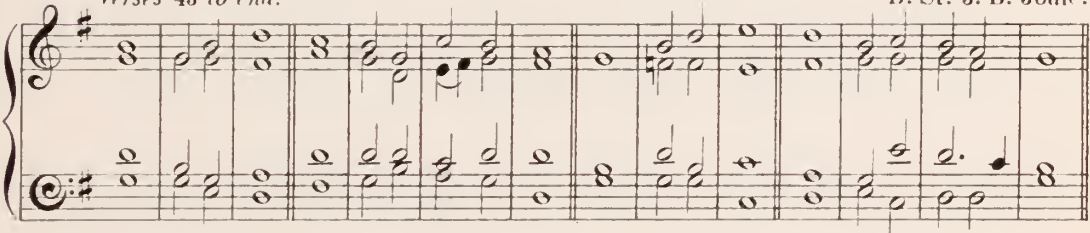
155. *PSALM 106 v. 1 to 12.* B. St. J. B. Joule.



156. *Verses 13 to 42.* Sir J. L. Rogers.



157. *Verses 43 to end.* B. St. J. B. Joule.



TWENTY-SECOND DAY.

MORNING PRAYER.

158. *VENITE.* Sir John Goss.

159. *PSALM 107 v. 1 to 32.* Dr. J. L. Hopkins.

160. *Verses 33 to 43.* R. H. Stevenson.

Gloria to No 159.

TWENTY-SECOND DAY.

EVENING PRAYER.

161. *PSALM 108.* Dr. E. G. Monk.

162. *PSALM 109 v. 1 to 19.* Weldon.

163. *Verses 20 to 28.* A. H. Brown.

164. *Verses 29 to end.* F. Kinkee.

TWENTY-THIRD DAY.

MORNING PRAYER.

165. *VENITE.* W. Savage.

166. *PSALM 110.* W. Dyce, R. A.

167. *PSALMS 111. 112.* Sir John Goss.

168. *PSALM 113.* H. Lawes.

TWENTY-THIRD DAY.

EVENING PRAYER.

169. *PSALMS 114. 115.* Rev. W. Jacobs.

The musical score is written for two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The music is composed of simple, mostly whole and half notes, with some rests. The piece is divided into measures by vertical bar lines. The notation is clear and legible, typical of a hymn book or prayer book.

TWENTY-FOURTH DAY.

MORNING PRAYER.

170. *VENITE.* Rt. Rev. Bishop Turton.

171. *PSALMS 116. 117.* M. Camidge.

172. *PSALM 118 v. 1 to 4.* A. H. Brown.

173. *Verses 5 to 13.* Sir H. S. Oakley.

174. *Verses 14 to end.* A. H. Brown.

TWENTY-FOUR DAY.

EVENING PRAYER.

175. *PSALM 119 v. 1 to 24.* B. St. J. B. Joule.

176. *Verses 25 to 32.* J. Goldwin.

Gloria to N^o 175.

TWENTY-FIFTH DAY.

MORNING PRAYER.

177. *VENITE.* S. Webbe.

178. *PSALM 119 v. 33 to 56.* Sir John Goss.

179. *Verses 57 to end* Henry Smart.

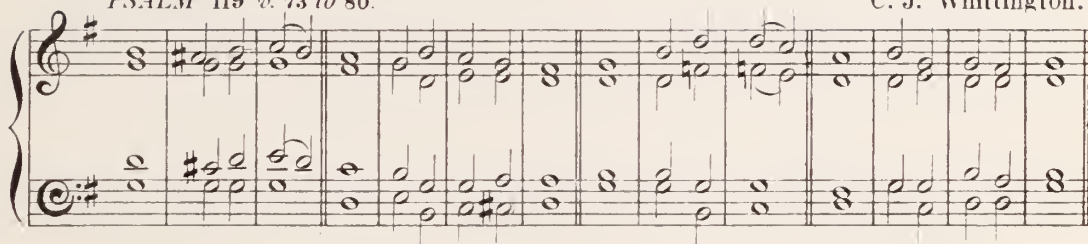
TWENTY-FIFTH DAY.

EVENING PRAYER.

PSALM 119 v. 73 to 80.

C. J. Whittington.

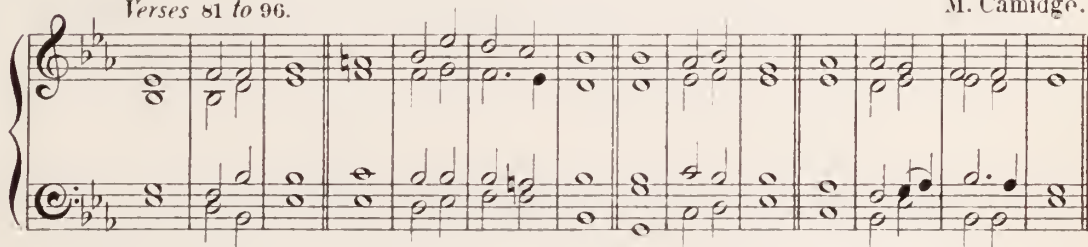
180.



Verses 81 to 96.

M. Camidge.

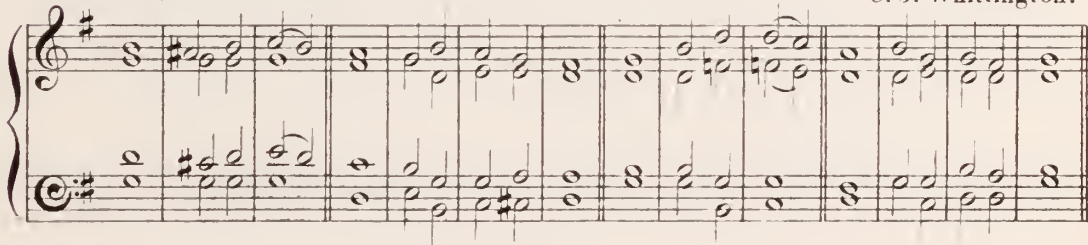
181.



Verses 97 to end.

C. J. Whittington.

182.



TWENTY-SIXTH DAY.

MORNING PRAYER.

183. *VENITE.* W. Lee.

184. *PSALM 119 v. 105 to 120.* E. J. Hopkins.

Good

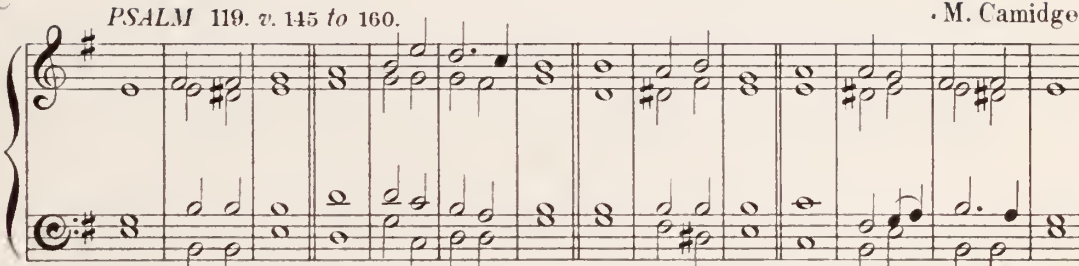
185. *Verses 121 to 128.* Medley.

186. *Verses 129 to 144.* J. Turle.

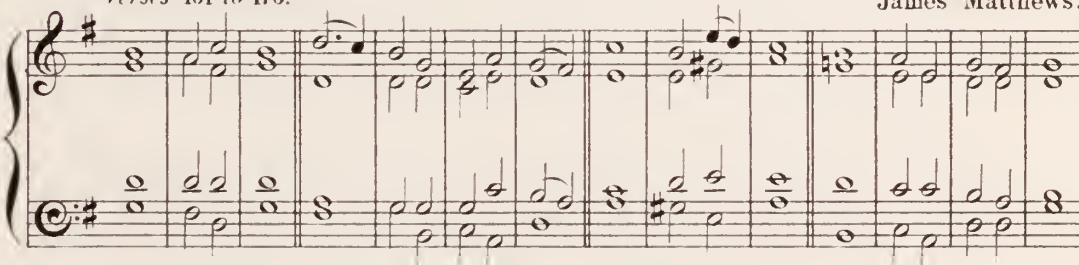
TWENTY-SIXTH DAY.

EVENING PRAYER.

187. *Good* *PSALM 119. v. 145 to 160.* . M. Camidge.



188. *Verses 161 to 176.* James Matthews.



TWENTY-SEVENTH DAY.

MORNING PRAYER.

189. *VENITE.* Dr. W. Crotch.

190. *PSALM 120.* Dr. W. Crotch.

191. *PSALMS 121. 122.* J. Barnby.

192. *PSALMS 123. 124.* Dr. J. Camidge.

193. *PSALM 125.* Dr. Garrett.

TWENTY-SEVENTH DAY.

EVENING PRAYER.

PSALMS 126, 127.

W. Dyce. R. A.

194.

PSALMS 128, 129.

T. Purcell.

195.

PSALMS 130, 131.

T. Purcell.

196.

Final Gloria to N^o 195.

TWENTY-EIGHTH DAY.

MORNING PRAYER.

197. *VENITE.* S. Webbe.

198. *PSALM 132.* R. H. Stevenson.

199. *PSALMS 133. 134.* Dr. Stainer.

200. *PSALM 135.* J. Battishill.


TWENTY-EIGHTH DAY.

EVENING PRAYER.

201. *PSALM 136.* Sir G. Elvey.



202. *PSALM 137.* T. Purcell.



203. *PSALM 138.* T. Purcell.



TWENTY-NINTH DAY.

MORNING PRAYER.

204. *VENITE.* A. H. Brown.

Musical score for number 204, titled "VENITE." by A. H. Brown. The score is written for two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

205. *PSALM 139.* Dr. S. Elvey.

Musical score for number 205, titled "PSALM 139." by Dr. S. Elvey. The score is written for two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 16 measures, with a repeat sign after the 8th measure.

206. *PSALM 140.* Dr. W. Crotch.

Musical score for number 206, titled "PSALM 140." by Dr. W. Crotch. The score is written for two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

207. *PSALM 141.* Rev. F. A. J. Hervey.

Musical score for number 207, titled "PSALM 141." by Rev. F. A. J. Hervey. The score is written for two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

TWENTY-NINTH DAY.

EVENING PRAYER.

208. *PSALM 142.* Dr. S. S. Wesley.

209. *PSALM 143.* Adapted from Beethoven
by Sir John Goss.

THIRTIETH DAY.

MORNING PRAYER.

210. *VENITE.* J. Hindle.

211. *PSALM 144.* Dr. W. Crotch.

212. *PSALM 145. v. 1 to 13.* Henry Smart.

213. *Verses 14 to end.* Rev. W. H. Havergal.

214. *PSALM 146.* A. H. Brown.

THIRTIETH DAY.

EVENING PRAYER.

215. *PSALM 147.* Dr. J. L. Hopkins.

216. *PSALMS 148, 149.* P. Fussell.

217. *PSALM 150 v. 1. 2.* P. Humphreys.

218. *Verses 3. 4.* P. Humphreys. (Arrd by Joule.)

219. *Verses 5 to end.* P. Humphreys. (Arrd by Havergal.)

CHRISTMAS DAY.

MORNING PRAYER.

220. *VENITE.* Tallis.

221. *PSALM 19.* Isaac Barrow.

222. *PSALM 45.* Rev. R. P. Goodenough.

223. *PSALM 85.* W. Dyce. R. A.

CHRISTMAS DAY.

EVENING PRAYER.

224. *PSALM 89 v. 1 to 36.* R.A. Martin.

225. *Verses 37 to 50.* Adapted from H. Purcell by J. Turle.

Gloria to N^o 224.

226. *PSALM 110.* Dr. W. Crotch.

227. *PSALM 132.* Dr. Stainer.

ASH - WEDNESDAY.

MORNING PRAYER.

228. *VENITE.* C.E. Stephens.

229. *PSALM 6.* J. Battishill.

230. *PSALM 32.* Longdon.

231. *PSALM 38.* Dr. J. Nares.

ASH WEDNESDAY.

EVENING PRAYER.

Adapted from Beethoven
by Sir J. Goss.

232. *PSALM 102.*

233. *PSALM 130.* Prof. W. H. Monk.

234. *PSALM 143.* Dr. S. S. Wesley.

GOOD FRIDAY.

MORNING PRAYER.

235. *VENITE.* Dr C. Gibbons.

236. *PSALM 22 v. 1 to 22.* Dr. J. Blow.

237. *Verses 23 to end.* Dr. J. Blow.

238. *PSALM 40 v. 1 to 13.* Dr. E.G. Monk.

239. *Verses 14 to end.* Sir John Goss.

240. *PSALM 54.* A.H. Brown.

GOOD FRIDAY.

EVENING PRAYER.

241. *PSALM 69 v.1 to 30.* Rev. L. Flintoft.

242. *Verses 31 to end.* A. H. Brown.

243. *PSALM 88.* Bayley.

EASTER DAY.

MORNING PRAYER.

Anthems.

Founded on the Grand Chant,
by A. H. Brown.

244. *Verses 1. 2.*

245. *Verses 3 to 5.*

246. *Verses 6 to 8.*

247. *Gloria.*

248. *PSALM 2.* Sir G. Elvey.

249. *PSALM 57.* J. Turle.

250. *PSALM 111.* James Matthews.

EASTER DAY.

EVENING PRAYER.

251. *PSALM 113.* Dr. H. Aldrich.



252. *PSALM 114.* J. Turle.




253. *PSALM 118.* A. H. Brown.



ASCENSION DAY.

MORNING PRAYER.


254. *VENITE.* Dr. E. F. Rimbault.



255. *PSALM 8.* Dr. E. G. Monk.



256. *PSALM 15.* W. Russell.



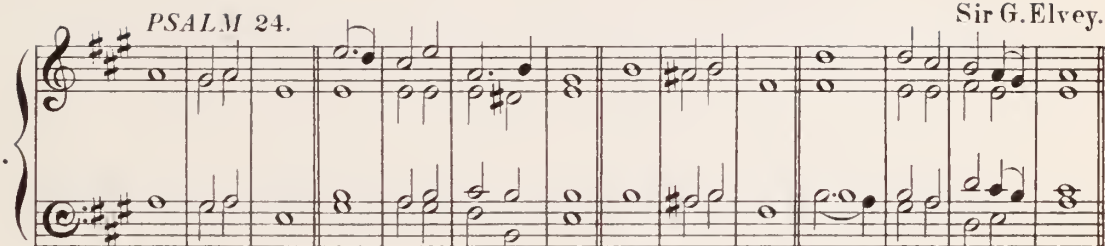
257. *PSALM 21.* Sir G. Elvey.




ASCENSION DAY.

EVENING PRAYER.

258. *PSALM 24.* Sir G. Elvey.



259. *PSALM 47.* Dr. W. Crotch.



260. *PSALM 108.* D. Purcell.



WHIT SUNDAY.

MORNING PRAYER.

261. *VENITE.* Sir G. Elvey.

262. *PSALM 48.* Dr. E. F. Rimbault.

263. *PSALM 68 v 1 to 10.* Dr. R. Woodward.

264. *Verses 11 to 20.* Rev. J. Troutbeck.

265. *Verses 21 to end.* Earl of Mornington.

WHIT SUNDAY.

EVENING PRAYER.

PSALM 104 v. 1 to 26.

J. Turle.

266.

Verses 27 to 30.

Rev. Sir F.A.Gore Ouseley.

267.

Verses 31 to end.

P. Fussell.

268.

PSALM 145 v. 1 to 13.

Rev. Sir F.A.Gore Ouseley.

269.

Verses 14 to 21.

Dr. J. Camidge.

270.

HARVEST FESTIVAL.

Psalms 65. 67. 150.

271. *PSALM 65.* Dr. J. L. Hopkins.

272. *PSALM 67.* Sir J. L. Rogers.

273. *PSALM 150. Verses 1 and 2.* P. Humphreys.

274. *Verses 3 to end.* P. Humphreys (Arr^d by Havergal.)

NEW YEARS' EVE.

Psalms 39.90.

275. *PSALM 39 v. 1 to 7.* Dr. W. Crotch.

276. *Verse 8 to end.* A. H. Brown.

277. *PSALM 90.* J. Barnby.

SOLEMNIZATION OF MATRIMONY.

278. *PSALM 128.* Dr.T. Aylward.

The musical score for Psalm 128 is written for piano. It features a treble and bass staff. The key signature has one sharp (F#). The melody is composed of eighth and quarter notes, with some rests. The bass line consists of chords and single notes. The piece concludes with a final chord in the treble staff.

279. *PSALM 67.* Sir J.L.Rogers.

The musical score for Psalm 67 is written for piano. It features a treble and bass staff. The key signature has one sharp (F#). The melody is composed of quarter and eighth notes, with some rests. The bass line consists of chords and single notes. The piece concludes with a final chord in the treble staff.

BURIAL OF THE DEAD.

280. *PSALM 39.* Dr. Blow.

This musical score is for measure 280 of Psalm 39, composed by Dr. Blow. It is written for a grand staff with a treble and bass clef. The key signature has one sharp (F#). The measure is divided into two systems of three staves each. The notation consists of various musical symbols including eighth notes, quarter notes, and rests, with some notes beamed together.

281. *PSALM 90.* J. Barnby.

This musical score is for measure 281 of Psalm 90, composed by J. Barnby. It is written for a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The measure is divided into two systems of three staves each. The notation includes eighth notes, quarter notes, and rests, with some notes beamed together.

BENEDICTUS.

Rev. W. H. Havergal.

282.

Fountain Meen.

283.

Adapted from Spohr
by J. Turle.

284.

J. Matthews.

285.

JUBILATE.

286. J. Robinson.

287. Dr. Chard.

288. R. Cooke.

289. R. Cooke.

290. Dr. W. Crotch.

291. Rev. P. Henley.

JUBILATE.

Handel.

292.

Dr. E. Dearle.

293.

Dr. Gauntlett.

294.

R. Langdon Mus. B.

295.

Dr. J. F. Bridge.

296.

Dr. W. Boyce.

297.

MAGNIFICAT.

Henry Purcell.

298.

C. A. Barry.

299.

Dr. Alcock.

300.

Sir R. P. Stewart.

301.

J. Turle.

302.

Dr. E. G. Monk.

303.

MAGNIFICAT.

A. H. Brown.

304.

Musical score for Magnificat No. 304 by A. H. Brown. It is a two-staff piece in B-flat major (two flats) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

J. Charlesworth.

305.

Musical score for Magnificat No. 305 by J. Charlesworth. It is a two-staff piece in B-flat major (two flats) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

R. Farrant.

306.

Musical score for Magnificat No. 306 by R. Farrant. It is a two-staff piece in B-flat major (two flats) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

J. Corfe.

307.

Musical score for Magnificat No. 307 by J. Corfe. It is a two-staff piece in D major (two sharps) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

T. Kelway.

308.

Musical score for Magnificat No. 308 by T. Kelway. It is a two-staff piece in D major (two sharps) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

Scotch Chant.

309.

Musical score for Magnificat No. 309, a Scotch Chant. It is a two-staff piece in D major (two sharps) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

MAGNIFICAT.

Dr. E.G. Monk.

310.

Musical score for Dr. E.G. Monk's Magnificat, No. 310. It is a two-staff piece in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

A.H. Brown.

311.

Musical score for A.H. Brown's Magnificat, No. 311. It is a two-staff piece in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

J. Turle.

312.

Musical score for J. Turle's Magnificat, No. 312. It is a two-staff piece in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

J. Battishill.

313.

Musical score for J. Battishill's Magnificat, No. 313. It is a two-staff piece in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

Dr. Dupuis.

314.

Musical score for Dr. Dupuis's Magnificat, No. 314. It is a two-staff piece in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

Sir G. Elvey.

315.

Musical score for Sir G. Elvey's Magnificat, No. 315. It is a two-staff piece in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, with a repeat sign after the 4th measure.

CANTATE DOMINO.

Quadruple.

Sir John Goss.

316.

Recte et Retro.

Dr. W. Crotch.

317.

J. Robinson.

318.

G. Bates.

319.

S. Wesley.

320.

CANTATE DOMINO.

Dr. W. Hayes

321.

J. Matthews.

322.

Rev. G. Heatheote.

323.

J. Stafford Smith.

324.

H. T. Pringuer Mus. B.

325.

R. A. Martin.

326.

NUNC DIMITTIS.

Dr. W. Hayes.

327.



B. St. J. B. Joule.

328.



Dr. S. Elvey.

329.



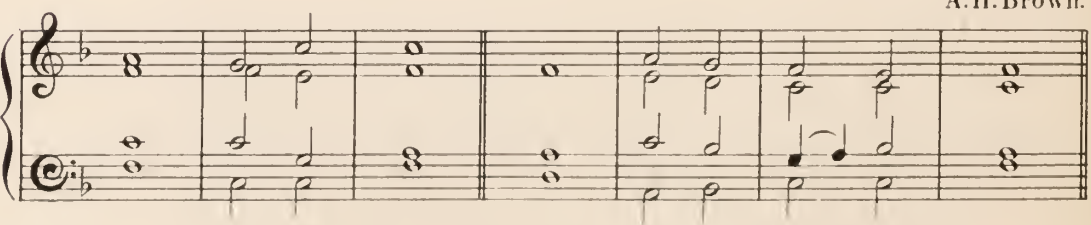
S. Wesley.

330.



A. H. Brown.

331.



NUNC DIMITTIS.

Sixth Tone.

332.

B.St. J. B. Joule.

333.

Dr. Rimbault.

334.

A.T. Corfe.

335.

Dr. P. Armes.

336.

A. H. Brown.

337.

NUNC DIMITTIS.

J. Turle.

338.

Dr. Aldrich.

339.

Dr. W. Crotch.

340.

S. Fielding.

341.

A. H. Brown.

342.

H. T. Pringuer Mus. B.

343.

QUICUNQUE VULT.

(Tallis.)

Arranged by Arthur Henry Brown.

344.

Verses 1 to 9.

Verses 10.11. full.

Two systems of musical notation. The first system, labeled 'Verses 1 to 9.', shows a treble and bass staff with a key signature of one flat (B-flat) and a common time signature. The melody in the treble staff consists of quarter and eighth notes, while the bass staff provides a simple harmonic accompaniment. The second system, labeled 'Verses 10.11. full.', continues the melody and accompaniment with similar rhythmic patterns.

Verses 12 to 18.

Verses 19 to 23.

Two systems of musical notation. The first system, labeled 'Verses 12 to 18.', continues the melody and accompaniment. The second system, labeled 'Verses 19 to 23.', shows a change in the melody, with a more complex rhythmic pattern in the treble staff, including a half note and a quarter note.

Verses 24 to 33.

Verses 34 to 38.

Two systems of musical notation. The first system, labeled 'Verses 24 to 33.', continues the melody and accompaniment. The second system, labeled 'Verses 34 to 38.', shows a change in the melody, with a more complex rhythmic pattern in the treble staff, including a half note and a quarter note.

Verse 39. full.

Verses 40 to 41.

Two systems of musical notation. The first system, labeled 'Verse 39. full.', continues the melody and accompaniment. The second system, labeled 'Verses 40 to 41.', shows a change in the melody, with a more complex rhythmic pattern in the treble staff, including a half note and a quarter note.

Verse 42. full.

Gloria full.

Two systems of musical notation. The first system, labeled 'Verse 42. full.', continues the melody and accompaniment. The second system, labeled 'Gloria full.', shows a change in the melody, with a more complex rhythmic pattern in the treble staff, including a half note and a quarter note.

122
T. 122

